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THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

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2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

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SINGING AT SIGHT ON THE LETTER-NOTE METHOD.

MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, (assisted by Miss Hawkins, Professor of Singing, Pianoforte and Harmonium, certificated at Trinity College,) visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

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Address:—Mr. J. Adley, The Park, Tottenham, London, N.

The Human Vocal System.—(Continued from page 34.)

By "VOX HUMANA."

2.—Vibrative Apparatus.

BY Vibrative Apparatus, we mean, all those functional and organized cartilages, ligaments, and membranes by means of which the air from the Air-apparatus is vibrated, and sound and pitch, consequently, simultaneously generated and regulated. In the Human Vocal System we have the strictly "vibrative organ" called the larynx with its glottis (or more precisely rima glottidis), and chordæ vocales, as the true and only air-vibrators, sound-generators, and pitch-regulators of the human voice.

1. *The larynx* (popularly known by the facetious name of "Adam's Apple"—*Adami Pomum*) is that little complex "triangular" musical box—the apex of which is so prominent in the throat of the male—situated on the top of the uppermost ring of the trachea, opening upwards into the lower end of the pharyngeal cavity, and downwards into the windpipe. It consists of nine (three single, and three pairs of) cartilages or gristly substances, so mechanically adjusted and conjoined both externally and internally by muscles, ligaments, and membranes of highly elastic tissue, as to be easily raised or lowered, and the "glottidal chink" lengthened and narrowed, or shortened and widened, and "vocal cords" stretched or relaxed according to the number of vibrations instantly produced.

Of these nine laryngeal cartilages, one is shield-like, one ring-like, one leaf-like (or practically, lid-like), two ladle-like, two horn-like, and two wedge-like. Hence their scientific names,—viz., the thyroid, the cricoid, the epiglottis, the two arytenoids, the two cornicula laryngis, and the two cuneiform. We shall only notice in detail the five cartilages which form the skeleton of the larynx.

First, *The Thyroid*. It consists of two square pieces of gristle conjoined in front at an acute angle, and forming a vertical ridge—the vertex of which is the true and precise "Adami Pomum." It is literally "shield-like" both in appearance, and as a strong pro-

tection of the chordæ vocales in front. It has four cornua or horns, the superior pair being attached to the hyoid bone at the root of the tongue, and the inferior pair to the cricoid cartilage.

Second, *The Cricoid*. It is, indeed, "ring-like," and is placed on the top of the highest ring of the windpipe, and is joined thereto by strong fibrous ligaments. It may be called the foundation stone of the entire laryngeal structure, as both the thyroid walls, and the arytenoid bases rest thereon.

Third, *The Epiglottis*. It is simply a cartilaginous "leaf-like" valve or lid which falls upon (epi) the glottis or mouth of the larynx and effectively closes it during deglutition, but rises and opens the larynx during respiration. Being situated at the back of the tongue, but just in front of the vocal cords, the so-called "cushion of the epiglottis" may be so pressed down on their anterior or upper ends (just like the fingers of the violinist on the strings of the violin) as to "stop" or "shorten" their normal vibrational length, thereby producing higher tones called shrieks or shrill cries. In the natural voice of the trained vocalist no such restriction, of course, should ever occur. The epiglottis may be aptly called the *Pharyngeal Dilator*, as it is gradually more raised and thrown backward as the larynx ascends. The vocal cords are, consequently, always free to vibrate throughout their whole length at every possible degree of tension, and the cavity of the throat more dilated.

Fourth and Fifth, *The Arytenoids*. These are, according to their name, ladle-like cartilages. They are, however, more precisely two little irregular and triangular pyramids the bases of which rest upon the cricoid cartilage, but to the vertices and anterior surfaces of which are attached posteriorly the true vocal cords. It is chiefly by the backward and approximating and forward and diverging motion of the Arytenoids that the

various tension-degrees of the vocal cords are produced.

2. *Glottis or Rima Glottidis.* These words simply mean the *triangular* "aperture," "chink," "slit," or "opening" (as it has been variously called) between the vocal cords when at rest. The rima glottidis is, however, variable both in form and size, as the "lips of the glottis," or thin edges of the vocal cords become parallel when made tense, and the "rima" between is, consequently, lengthened and narrowed according as their tension-degrees increase.

3. *Chordæ Vocales.* That is literally *vocal cords*. They are also called "vocal lips," "vocal ligaments," and "lips of the glottis." Strictly speaking, however, they are not vocal cords or strings (*i.e.*, uniform slender vibrating membrane) but rather *variable vocal bands* (*i.e.*, broader vibrating membrane), as their breadth is about half their length, and although always vibrating throughout their entire length, they do not always vibrate throughout their entire breadth or thickness. In looking down the larynx, the smooth and flexible red-lining of the throat, which commences with the lips of the mouth and extends downwards, appears as if artistically "puckered" in four places, and formed into a higher and a lower pair of plaits or folds. These are the "superior" and "inferior" vocal cords, so-called because of their relative position in the throat. They are also named "false" and "true" respectively, because, although in nature almost, and in appearance precisely, the same, only the "inferior" pair act as vibrators, or true sound generators of the human voice. They are composed of four thin, flat, semilunar *folds of mucous membrane* extending from the anterior angle of the thyroid cartilage, along its walls or sides, and attached posteriorly to the anterior surfaces of each of the arytenoids. The true vocal cords consist of additional tissue of *highly elastic nature*, and by their string-like action generate all possible degrees of sound and pitch. We shall briefly notice their length, breadth, and tension, and mode of vibration for producing various degrees of pitch and force.

First,—*Length.* In the male their length when at rest is about eighteen twenty-fifths of an inch, and when stretched to the utmost, about twenty-three twenty-fifths of an inch. In the female their length when at rest is about thirteen twenty-fifths of an inch, and when stretched to the utmost, about sixteen twenty-fifths of an inch. They become, consequently, in the male about one fifth of an inch, and in the female about one eighth of an inch, longer when at their greatest degree of tension than

their least, so that roundly we may say that their greatest length when vibrating is less than one inch in the male, and less than two-thirds of an inch in the female. It follows necessarily from this physiological truth that for every higher pitch-degree of sound produced there is a corresponding stretching-degree or lengthening of the vocal cords, and for every lower pitch-degree of sound produced there is a corresponding relaxing-degree or shortening of the vocal cords. We think also that in the scientifically trained voice the vocal cords should *invariably vibrate throughout their unrestricted and unabridged length* at all possible pitches or tension-degrees, and should never be "stopped" or "shortened" by any adjacent action—such as the undue depression of the epiglottis or the contraction of the muscles of the throat—in order to produce higher or acuter sounds. The epiglottis should be rather more raised or pressed backwards against the root of the tongue, the head simultaneously raised or thrown backwards, and the throat more dilated as the notes of the voice ascend, on account of the gradual lengthening of the vocal cords by the backward motion of the arytenoid bases and ascent of the larynx. We premise, therefore, that the higher the pitch-degree the greater the vibrative length of the vocal membrane; while the lower the pitch-degree the lesser the vibrative length of the vocal membrane. Hence the theory of the *Entire Longitudinal Vibration of the vocal cords*.

Second,—*Breadth.* Both in the male and female they are about half as broad as long. But by a wonderful provision of Nature, though always vibrating throughout their length, they can vibrate like cords or strings of various degrees of breadth or thickness by beginning to vibrate on their thinnest edges and extending laterally throughout their whole surface and substance. It is indeed their striking peculiarity that they can vary in their vibrative width or thickness by the drawing aside and replacing of part of the elastic tissue which composes them, forming thereby variable width-degrees from the *thinnest string* or *narrowest band* to the *thickest string* or *broadest band* possible according to the degree of breath-force impinged upon them. As a practical test and confirmation, if anyone will experiment with his own voice observing particularly the motion of the larynx, he will find that in producing pianissimo tones throughout his whole compass there is lesser tension; while for every additional increase of breath-force, he will experience greater tension of the vocal cords for *exactly the same pitch*.

degrees, thereby illustrating a fundamental law of string-tension, viz., that, given a length, the thinner the string, the lesser the tension required to produce any given pitch, while the thicker the string of the same length, the greater the tension required to produce the same pitch. We premise, therefore, that at any given pitch the lesser the breath-force the narrower the vibrative width of the vocal membrane, the lesser the tension, and the softer the sound; while, at the same pitch, the greater the breath-force, the broader the vibrative width of the vocal membrane, the greater the tension, and the louder the sound. Hence the theory of the *Variable Latitudinal Vibration of the vocal cords*.

3. *Tension*. The vocal cords being strictly two thin *Elastic Bands* of mucous membrane fastened between the angle of the Thyroid in front and the vertices of the two pyramidal Arytenoids behind, in order that sound may be generated they must be made *tense*. During voicing they are stretched or relaxed for every pitch-degree produced. All tension-degrees, therefore, become relatively either

stretching degrees or relaxing degrees, and it is important to note the distinction, as the analysis of voice will be more clearly understood, and its practice more easy. Accordingly we find that higher tones are produced by the "backward and approximating" motion of the Arytenoid Bases *lengthening* by "stretching-degrees" the vocal cords, with the simultaneous *lengthening* and *narrowing* of the glottis, and *ascent* of the larynx in the throat; while lower tones are produced by the "forward and diverging" motion of the Arytenoid Bases *shortening* by "relaxing-degrees" the vocal cords, with the simultaneous *shortening* and *widening* of the glottis, and *descent* of the larynx in the throat.

As the first law of voice calisthenics is "Diaphragmal Respiration"—the only proper *action of the lungs*, so the second law is "Tension-degree (interval) strokes, springs, and glides"—the only proper *action of the lips of the glottis*. We shall consider these in detail under the appropriate technical headings of *Coup de Glotte*, *Saut de Glotte*, and *Glissé de Glotte*. [To be continued.]

Mr. Sims Reeves.

FOR some time past rumour has been busy with the name of Mr. Sims Reeves in a manner which, though neither unexpected nor surprising, has produced exactly the effect of the sudden and startling. When a favourite artist remains before the public during more years than number a generation, and, by carefully husbanding his resources, counteracts to some extent the inroads of time, the public are sensible neither of the desire nor the provocation to think about his retirement. It is accepted without thought that what has been will be, and when the end comes full in view the result of an ordinary and inevitable process of nature seems both extraordinary and arbitrary. The bruit of Mr. Reeves's retirement has served to illustrate this general truth, though, perhaps, many persons have put it aside as mere gossip, having no foundation in fact. For once, however, gossip is right, Mr. Reeves has, we understand, fixed the limit of time beyond which his public appearances will not extend, and when that point is reached, one of the most remarkable singers to whom England—or, for that matter, Europe—has given birth will vanish from the scene. Having regard to the power which Mr. Reeves retains, and the applause he is yet able to command, the task of reconciling his now avowed purpose with the duty of working not only while it is day, but absolutely till the night cometh, seems difficult. But no man in Mr. Reeves's position can afford to lag upon the stage a moment longer than he is able to justify his past reputation. He does well to err, if err he must, upon the safe side, leaving his name and fame while yet he can add to both, rather than, as a superfluous veteran, lowering them in the estimation of a sensitive and uncharitable world. Taking this into account, Mr. Sims Reeves's resolution cannot be gainsayed. He might, no doubt, continue long before the public, and present the wreck of his old self to a generation ignorant of what he was in his prime. But he is better advised when he withdraws

from active life before the Sims Reeves of decaying powers has damaged the Sims Reeves of pristine strength.

The career of Mr. Reeves, so conspicuous and in its outline so simple, is a matter of common knowledge. It may be, however, that few of the younger generation of musical amateurs have a correct idea as to the space of time that career covers. Forty-one years, less two months, have passed since the now great artist, then a young man of eighteen, made his *début* as a baritone at the theatre of Newcastle-upon-Tyne. It was the fashion to vary theatrical performances in that day by means of vocal pieces sung between the acts, and in the modest capacity of an *entr'acte* singer Mr. Reeves began his public life. His splendid natural gifts served him well, although not then allied to an exceptional amount of culture, and in 1842 he is found at Drury-lane singing in "As You Like It" and other plays under Macready. A year later "Mr. J. Reeve" formed part of the company engaged at the same establishment, with Miss Clara Novello—who made her *début* in Pacini's "Sappho"—Mrs. Alfred Shaw, Mr. H. Phillips, and other well-known artists. But the advance of the young tenor, was not this time specially rapid, owing to lack of further artistic culture. Nothing daunted, but, indeed, proclaiming a resolution to stand some day at the head of his profession, Mr. Reeves sought, first in Paris and next in Milan, the technical qualities for lack of which his progress was barred. In 1846 he was again in London, but it was not till 1847 that the now well-educated young vocalist came "squarely" before the English public and conquered their good-will at a stroke. On Dec. 6 in that year Mr. Sims Reeves—"Mr. J. Reeve" no longer—appeared at Drury-lane, then under the management of M. Julien, and won a great success as Edgardo in Donizetti's "Lucia," the famous Berlioz being conductor. Apropos to this *début*, as it may fairly be called, the words of a contemporary critic are

worth quoting:—"The new tenor, Mr. Sims Reeves, achieved, and deservedly achieved, the most unequivocal success we have witnessed on the English stage for a quarter of a century. Mr. Reeves's voice is a pure tenor of delicious quality, the tones vibrating and equal throughout.....We have heard no voice out of Italy so decidedly Italian as Mr. Reeves's. It is Italian in character and in *timbre*, and there is the Italian feeling in his style.....He is now an accomplished—indeed, we may add a great singer, and it will be his own fault if he do not become one of the greatest artists upon the modern stage." From this time forth, having leaped into fame with a single effort, Mr. Reeves lived in the fierce light that beats upon a popular artist, and added success to success, after a fashion which the biographer will one day find it interesting to tell. His reputation, the basis of which had been laid as Edgardo, was enhanced during the same season by his performance of Lyonnell in Balfe's "Maid of Honour," an opera founded upon the story told in Flotow's "Martha," and still remembered for the charming ballad, "In this old chair my father sat." Shortly after Mr. Sims Reeves appeared at Covent-garden, playing there the parts of Elvino, in "La Sonnambula," and Loredan in Auber's "Haydee," the manager being Mr. Bunn, and Signor Schira the conductor. But his labours, even at this early period, were not confined to the lyric stage. Fame so suddenly gained there opened roads to fame elsewhere, and Mr. Reeves appeared at the Worcester Festival in 1848, as, also, at that of Norwich in the same year. The position thus secured he had no difficulty in retaining till in course of time, for reasons deemed sufficient, the connection between the popular tenor and provincial festivals was gradually severed. In the concert-room Mr. Reeves made a not less conspicuous figure than in the opera-house and festival hall. He appeared with great success, in December, 1848, at the Wednesday Concerts, conducted by the late Mr. Stammers; his first most memorable "hits" being in Weber's "O 'tis a glorious night," and Dibdin's "Ray of Biscay." Established now at all points, the famous tenor had nothing to do but reap a rich reward. How he appeared in Italian opera both at Her Majesty's Theatre and Covent-garden—where, by the way, he sang the couplets of the Huguenot soldiers in Meyerbeer's great work—how he reached the pinnacle of renown as an oratorio vocalist by his magnificent delivery of "The enemy said," at the Handel Festival at the Crystal Palace in 1877, and how thenceforward he held, beyond

dispute, the place at the head of his profession to which his youthful ambition pointed, every reader of musical history well knows. To the question whether Mr. Reeves fairly won the honours of his long career an answer is unnecessary. Art, like Wisdom, is "justified of her children," and successive generations of amateurs cannot be mistaken when, without a dissentient voice, they proclaim an artist's greatness, and support their verdict against the insidious assaults of familiarity and time.

Mr. Reeves's admirers will be glad to know that his retirement is not instant, but so arranged as to extend over a considerable period, the object being to give a series of farewell performances which shall present the great artist under circumstances as varied and comprehensive as possible. His proximate appearance at Mr. Ganz's Orchestral Concerts—where his son, Mr. Herbert Reeves, will make his *début*—can hardly be looked upon as part of the valedictory process. But next autumn the veteran artist, accompanied by his son, and, let us hope, his successor, will begin the farewell in Ireland, returning to London for a series of engagements during the ensuing winter and summer. In the autumn of 1881 Mr. Reeves proposes to make a final tour through Great Britain, and to sing both in opera and oratorio in London during the rest of the year. These will be his closing performances, and having made his *début* on the lyric stage as Edgardo, as Edgardo he will take leave of. There only remains to hope that the artist's strength may be equal to the task, and that when the parting is over as much reason for gratitude may exist on his side as assuredly will operate on the side of the public.—*Daily Telegraph*.

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A NEW POSTAL CLASS, for beginners, commences July 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed to:—

The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.

The Pioneers of the Singing Movement.—(Continued from page 45).

WAITE AT WORK.

BY A LETTER-NOTE TEACHER.

MR. WAITE excelled as a teacher also. His manner was all that could be desired—calm, self-contained, and withal painstaking to a degree. As to matter, he had many ingenious contrivances which aided the memories, and the ears and voices, of his pupils. In particular, I remember a comical little mnemonic device for finding the key, the rule respecting the last signature-sharp or flat being then probably unknown: this key-finding device was the following ferocious word—

CoGDALeBfoC,

which the pupil was directed to commit to memory, and the large capitals then gave him the order and number of the sharp signatures—C, no signature; G, one sharp; D, two sharps; etc. For the flat signatures, this cabalistic word was reversed into—

CoFBELADGoC,

and treated in a similar manner: although the thing raised a hearty roar of laughter, its usefulness is evident. Another process adopted served a purpose not unlike that of the time-names: it consisted in dividing every minim or larger note into crotchets or one-beat notes, using the word "and" for quavers: thus the following phrase:—



was rendered—



Another process still, originated by Mr. Waite I believe, was that of *teaching by pattern*—singing *to*, not *with*, the pupils; I remember to this day how nicely he patterned "four, sharp, five" (equivalent to our FA, FI, SOL), the sharp being given as correctly in tune as if he himself had been trained in General Thompson's principles of just intonation; and, if I recollect aright, he always gave his pattern in the precise octave in which it occurred in a given part, using the falsetto for the treble and alto; at all events, he invariably employed the falsetto when, in the joy of his heart, he lifted up his voice with the trebles, his full rich tones standing out clear and distinct, with a *ping* like that of a grand pianoforte. Another peculiarity worth noticing was the fact that in

sol-fa-ing (or, rather, *five-fouring*), "seven" was reduced to one syllable and pronounced "sane;" chromatic sharps and flats were sol-faed as "sharp" and "flat," irrespective of their position in the scale—a plan probably quite sufficient for the purpose of psalmody. Mr. Waite also inculcated the habit of *spelling* an unknown interval by running through the intervening notes: for example, if a pupil wanted to sing from DO down to RE, he spelt the interval by singing DO TI LA SOL FA MI RE (or, rather, 1 7 6 5 4 3 2). This proceeding, I am aware, is condemned in certain quarters, but I have experienced its efficacy both in learning and in teaching; and there is no question that the mere act of singing the intervening sounds not only teaches the interval, but imprints upon the mind its true tonality.

As a teacher, lecturer, and propagandist, Mr. Waite was completely successful: psalmody classes sprung up all over the metropolis, their announcements appearing in almost every lane and corner. Earnest and minute attention was paid everywhere to this hitherto neglected part of Divine Service, for the true uses of congregational psalmody were now understood, its grand possibilities realized by actual experience—by actual living experience, for, when a year later, Mr. Waite returned to London, the work done in the interim by the psalmody classes enabled him to fill Exeter Hall from floor to ceiling with its thousands of Christian singers trained to render the music in four-part harmony, and with the expression which the words demanded. The sight, could Mr. Waite have seen it, was a grand one; but the sound was grander still, and this he heard, and great must have been his joy to meet with such a reward for his labours.

Up to this period, Mr. Waite's psalmody movement was a tremendous success; but already there were other teachers who, with more scientific processes, greater powers of organization, and aided further by the manner in which Mr. Waite's campaign was carried on, ultimately left him in the rear. After the second series of demonstrations, I do not remember that Mr. Waite conducted classes in London: my impression is that he committed metropolitan work entirely to the care of the teachers engaged in it, trusting that the psalmody tree which he had planted would thrive and grow without his personal superintendence. Subsequent events did not

however, justify this expectation; for, although Mr. Waite's books continued in use for some years, and his method kept moving through its own momentum, gradually his position as a leader passed into other hands, and his teachers gravitated to other methods. In fact, from 1850, or thereabouts, to 1864, I cannot find any trace of Mr. Waite's musical doings, and conclude that, having for a time carried out his intention of devoting himself to the cause of psalmody, he sooner or later relinquished the work, either through advancing years or other causes. In 1864, however, a series of letters appeared in the *Nonconformist*, in which the comparative merits of Waite's method and Tonic Sol-fa were discussed, the contributors being Mr. Waite on one side, and Mr. Curwen with four of his adherents on the other. The debate was somewhat warm, for Mr. Waite, notwithstanding the disparity in numbers, defended his position stoutly; but, unfortunately, he displayed more heat than was expedient, and thus gave his opponents an excuse for retaliating. Although Mr. Waite commenced the battle, I cannot help thinking that he was treated with unnecessary severity. Mr. Curwen, it is true, judiciously confined himself to the defensive, but certain of his supporters went farther—too far, I consider: more allowance might, I think, have been made on account of Mr. Waite's antecedents, and also on account of his relation to Tonic Sol-fa, which, from his point of view, was that of a man who, having gathered the sticks to make the fire, found himself left out in the cold. Whether Mr. Waite was right or wrong, it is certainly a matter of regret that these, his last personal communications to the public on the subject of psalmody, should have involved a skirmish with his co-workers.

In 1867, a similar correspondence appeared in the *Christian World*, between Mr. W. H. Waite (son of the Rev. J. J. Waite) and the late Mr. Stone of Bristol, in which case the position of the combatants was reversed, the latter gentleman having commenced the attack. Mr. Waite Jun., in the course of a letter on psalmody, had made the following statement in reference to his father's movement:—

"Classes gathered from congregations all over the country, the majority of which had, in most cases, probably hardly ever looked at a book of music before, have been enabled to read in full four-part harmony, at least one psalm tune, on the very first night of meeting, and that from the established notation."

To which Mr. Stone objected that learning to sing at sight in one evening was an impossibility, and supported his assertion by arguments which, if Mr. Waite Jun. meant what Mr. Stone supposed, completely settled

the question. But the fact was that the whole correspondence was the result of a mutual misunderstanding, and, although the phraseology used by Mr. Waite Jun. was open to objection, the statement he intended to make was perfectly true; the words "at least one psalm tune" show he was not referring to sight-singing, but to something else, for, as Mr. Stone himself remarked in the course of the correspondence, "when a man has acquired the power of reading one tune, there is nothing to prevent him reading a hundred, or any number." My opinion respecting Mr. W. H. Waite's meaning is further borne out by the fact that a similar statement was made by Mr. Waite himself in the correspondence of 1864, which statement carries a precisely similar rider, and was to this effect:—

"In a single evening these gentlemen may acquaint themselves with the symbols used in the Established Notation, and may also acquire the power of singing by note the melodies of several standard psalm-tunes. As much as this has been done over and over again, hundreds of times, and in as many parts of the country, and under great variety of circumstances, and by persons of different classes, and different ages, and different grades of talent, but who intellectually and educationally considered have been, for the most part, far below the stature of our college students. So much for the facility with which a knowledge of the respective notations may be acquired."

in which case the wording is "several standard psalm-tunes. Moreover, Mr. Waite sometimes used curious old-fashioned expressions or provincialisms, as, for instance, "Let God be earnestly sought unto" which occurs in the address already quoted at page 44. It may, therefore, be considered as quite certain that, in the two statements in question, "reading" and "singing by note" do not mean *sight-singing*. As all the Tonic Sol-fa correspondents, both in 1864 and 1867, quite failed to perceive the drift of Mr. Waite's arguments, or understand the position he was defending, and as, moreover, surprise was expressed that only one of his pupils came forward "to defend from Mr. Stone's attack the system which, musically speaking, gave them birth," I shall take advantage of the present opportunity, and endeavour to make up for my own lack of service—a shortcoming due solely to the fact that I never heard of the correspondence until quite recently.

In order to see the position assumed by Mr. Waite, and appreciate his arguments, we must clearly understand the nature and object of his labours: his was a psalmody movement, not a sight-singing method *per se*. This fact is evident after a perusal of the address quoted at page 44, for he entirely ignores all the other aims and purposes of sight-singing, and devote his energies exclusively to psalmody reform: admitted that in so doing he acted

unwisely, perhaps suicidally, but in judging of the character of his work we have to consider what he actually tried to do, not what we think he might or should have attempted. The fact is evident also from the pious earnestness with which he taught: "When the tune was once learnt," says one writer, "it was nothing to him, the words were everything," and it was precisely the same as regards the preparation of the tune and the tune itself, for, the tune learnt, the manner of its preparation was quite a secondary consideration. To Mr. Waite, then, psalmody reform was the end in view: sight-singing only one of the means to that end. The "singing by note" to which Mr. Waite alluded was, therefore, that kind of singing which, as there is no recognised name for it, I shall call "ear-singing by note:" its practice consisted in giving an untaught singer a certain knowledge of the time-symbols, and a slight acquaintance with *tune* in the shape of exercises in the scale, and then, using the rising and falling of the notes as an aid, and helped also by the slight knowledge of time obtained, the singers were enabled to accomplish, more easily than they otherwise could, a certain number of tunes, in correct time and intonation, in four-part harmony, and with appropriate expression; but still by means of the figures appended to the notes, helping on the work of learning to sing at sight—a work which was spread over the six lessons so far as Mr. Waite was concerned, and over as many months or years as the pupils chose to devote to it. The amount of instruction here stated is, certainly, not too great (Mr. Stone represents it as "of the most meagre description"); but though small, it was sufficient for a first lesson; and mark, in addition, what accompanied this modicum of teaching—the pupils were plainly told that, if they wished to become sight-singers, they must *train themselves*, helping their own attempts by "spelling" the intervals as already described; then, by setting before his pupils the noble end in view, and the advantages which its attainment would procure, not only to themselves individually, but also to dissenting churches in general—by thus appealing to their self-interest, their sectarian *esprit de corps*, and their sense of duty as Christians—Mr. Waite succeeded in kindling the spark of enthusiasm which would induce, nay compel, his musical recruits to work diligently and conscientiously. But some will ask, what is there to boast about in getting three or four tunes sung correctly in harmony? "Much every way": let our modern teachers say whether it is an easy task, with an hour or so's training, to evoke, from a miscellaneous

congregation of 1500 or 2000 persons, singing such as Mr. Waite obtained; then let them multiply the difficulty of the task by ten, possibly by fifty or a hundred, in order to allow for the condition of musical education in 1849, and I think they will admit that Mr. Waite had cause for self-congratulation, and that his admirers had their warrant.

The foregoing explanation of Mr. Waite's aims and doings will, I trust, enable readers better to understand the drift of his remarks, and his arguments might be summed up somewhat after this fashion—Mr. Curwen holds that a selection of forty tunes, with liberty to increase the number to fifty or sixty, is the proper average for the use of any one congregation; to teach sight-singing by means of the Tonic Sol-fa notation requires at least *twenty-six* evenings, but in *six* evenings I can train a miscellaneous audience to render properly thirty-eight tunes out of the required forty, and in addition can give my pupils a degree of sight-singing skill sufficient for the purposes of psalmody, and, if persevered with, sufficient for all other uses; these results have been obtained over and over again by the aid of the established notation; therefore, *the new notation is not needed for the purpose of psalmody improvement*. The following states some of these points in his own words:—

"He seems to think that, in a single evening, and for the purposes of psalmody, persons of moderate intelligence and talent cannot learn enough of the established symbols, and of the art of tracing tune, to enable them to sing by note several standard melodies. I verily believe they can, and I have heard this same thing done hundreds of times. I heard it done in Edinburgh, and have not the slightest doubt that it can be done in Glasgow. Gather into one place of worship a thousand people, and group them according to their voices, and put the music into every hand, and if they have good average talent I have no doubt that they will sing out a tune or two in four-part harmony on the first evening they assemble."

and the following quotation succinctly gives his reasons for preferring the established notation:—

"1. Our greatest artists have employed that notation. 2. Our best musical scholars use it. 3. It is a sort of universal language in which the musical men of different nations read. 4. It presents to the eye a kind of pictorial representation of the path traversed by every melody. 5. It shows the position and relative breadth of every cord. 6. It exhibits the symmetrical forms of the best music. 7. It shows at a glance the relative positions of the various keys. 8. And it will open to the students the musical literature of the world."

My attempted explanation will also account for another circumstance, reported by Mr. Stone—viz., that "the pupil is not only allowed, but is encouraged, to suppose that he has been singing from the established notation." I have no recollection that this was so; but, if

Mr. singi such less for th coun appe by al than not s that misle sight- is the the sa But of M must respec to po easy p of the the b of hi comp modul studie a con slave warn is a ro split, a caution suppos but b conclu upon t that y Further fa-ists be ter notation or at a staff between singers test of notation Pete of the n was giv of whic shire C "A c given by Hall on attendanc the perf 'clean' d posing it

Mr. Stone's statement is correct, and sight-singing from the established notation is meant, such a proceeding must be regarded as harmless *hocus focus* on the part of the teacher for the encouragement of his baby-singers—a counterpart of which, in some shape or other, appears in almost every method and is used by almost every teacher. None knew better than Mr. Waite that ear-singing by note was not sight-singing, and we may rest assured that he would not trifle with his pupils or mislead them: on the contrary, he taught sight-singing, and taught it well, and this fact is the next which has to be demonstrated to the satisfaction of the reader.

But before attempting to describe the result of Mr. Waite's teaching to sing at sight, I must pause to draw a musical moral or two respecting ear-singing by note. First, I wish to point out that ear-singing by note is an easy possibility because the rising and falling of the notes *do* help the tyro; and what assists the beginner is helpful throughout the whole of his journey—in studying interval, in comparing key with key in the matter of modulation, and in those abstruser and higher studies where cognisance of absolute pitch is a convenience or a necessity: therefore, the stave has an educational use. Next, I wish to warn young teachers that ear-singing by note is a rock upon which classes have frequently split, and will inevitably split, unless due precautions are taken: permit your pupils to suppose this to be sight-singing if you choose, but beware that *you* do not draw a similar conclusion, for, if you do, and rest content upon that assumption, it is absolutely certain that your efforts as a teacher will fail. Further, I wish to impress upon Tonic Sol-fa-ists the fact that ear-singers by note cannot be termed "old notationists," for an "old notationist" is a person who has mastered, or at all events knows a good deal about, the staff notation: therefore, all comparisons between trained new notationists and ear-singers by note are absolutely worthless as a test of the relative merits of the old and new notations. [To be continued.]

Peterhead. A successful performance of the new Pastete, "The Pilgrims of Ocean," was given on March 26th, the following report of which is copied from *The East Aberdeenshire Observer*:—

"A concert of vocal and instrumental music was given by the East Parish Church choir in Prince Street Hall on Friday evening. There was a very large attendance. The principal part of the programme was the performance of the cantata, 'The Pilgrims of Ocean' of which it may be said that the pieces composing it are well selected and the music suitably

adapted. The programme, which was exceptionally interesting because it was composed principally of sea-songs, was creditably gone through. Though some of the pieces were somewhat difficult, they were carefully rendered and were, as was testified by the frequent applause, deservedly much appreciated. The performance commenced by the band playing an introductory symphony consisting of a number of popular airs strung together with suitable cadences between, which was admirably performed. Several of the choruses were very feelingly rendered, notably 'Roll on Majestic Ocean,' 'The Tempest' also received a good rendering, and as it immediately followed the piece 'The Rising Storm' it required a good deal of effect. A duet, 'Ship Ahoy' was given while a concealed choir sang the echo which was well received. Solos were rendered by Miss Maitland and Miss Aiken which met with well-merited applause. A couple of solos by Mr. Beattie and one by Mr. Cordiner were also much appreciated. Mr. Johnston gave two solos and a solo with chorus all of which were executed in an effective manner. The reading by Mr. Mennie, 'Eugene Aram's dream,' afforded satisfaction to the audience. Miss M. Johnston presided at the piano. The services of Messrs. Cockburn with their band were also enjoyed. The proceeds of the entertainment are to be handed over to the fund for reducing the debt on the church."

The instrumentalists were—violin, Mr. J. Cockburn; double bass, Mr. R. Cockburn; cornet, Mr. A. Cockburn (three brothers); pianoforte, Miss M. A. Johnston; and the chorus numbered upwards of 40 voices. The conductor was Mr. John Johnston, choir-master of the East Parish Church; and when we state that Mr. Johnston uses the Letter-note certificate in his classes, and is himself a diligent and successful student and a member of the Quaver Composition Classes, it is evident that the Pastete was in trustworthy and competent hands. The programme suggested at the end of the Pastete was adopted intact; and it may prove a useful hint to teachers producing a new and unknown composition to mention that the announcements of the concert contained the opinions of the press which appear with the advertisement printed on another part of this sheet. Regarding the success of the concert and the reception of the Pastete, Mr. Johnston writes as follows:—"We have a concert of the same description yearly, for the same object; but this is the most successful we have had. Peterhead being a sea-port town, our audience appreciate anything connected with the sea: they were so delighted with the pastete that a number of them have expressed a desire that we should perform it again, which I intend doing about the beginning of next season. We thought it rather short, and have made some additions, as you will see by the programme. I handed over £7, 11s. to the fund, making about £28 in all that I have raised for the purpose."

Truly "The Pilgrims of Ocean" and her gallant crew have not voyaged in vain!

Notes of Interrogation.

All queries and answers must be authenticated with the name and address of the sender.

REPLIES.

13. A sound-wave is evidently spherical, because it proceeds equally in every possible direction. It is just like the circular wave produced by the dropping of a stone into a pond, only, instead of moving on a level surface and forming a ring, it proceeds upwards, downwards, and in every direction, taking the shape of a sphere. Therefore, as the sound-wave moves alike in all cases, differences of *quality* must depend upon some other kind of motion than that of the ever-widening sound-wave—viz., the motion of the individual particles the vibrations of which form the wave. The distinction between the two kinds of motion will be evident on viewing the subject carefully. In the case of the water-wave above mentioned, each individual particle of water moves but slightly, communicates its motion to the neighbouring particle, and then remains at rest or nearly so; although the wave passes on and on until it becomes imperceptible. Or, to vary the simile, if we shake the end of a rope, although the rope-wave may proceed from end to end, each individual inch of rope moves but a little way. Exactly so with the sound-wave. As this vibration of the individual particles of air is capable of infinite variety (to and fro, from side to side, up and down, in straight lines, and in curves of endless diversity), there is, in consequence, endless diversity in *quality* of sound. Moreover, as the particular form of the vibration is itself due to the nature of the sounding body, (subject, of course, to the conditions under which it vibrates), the nature of the sounding body is the primary cause of distinctions in *quality*.

If it were possible to produce all vowel sounds under precisely the same conditions as regards the positions of the vocal organs, it is fair to suppose that all the vowels of the same speaker will have the same quality; but, as these conditions must necessarily vary, I apprehend that some variation in quality, however slight, is the inevitable result.—N. HARMONIC.

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- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | } R. A. Smith. |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Come ear to my words | |
| 24 | Give unto me all ye that labour | |
| | Walk about Zion | American. |
| 39 | He shall come down like rain | Bradbury. |
| | Blessed are those servants | Portogallo. |
| 43 | Enter not into judgment | J. J. S. Bird. |
| 60 | But in the last days | Do. |
| 64 | Great is the Lord | Mason. |
| | Arise, O Lord, into thy rest | American. |
| 69 | Awake, awake, put on thy strength | Do. |
| 77 | Grant, we beseech thee, merciful Lord | Burgiss. |
| 84 | I will arise and go to my father | Callcott. |
| | Blessed are the people | Cecil. |
| 86 | I was glad when they said unto me | American. |
| 129 | Blessed are the poor in spirit | Callcott. |
| | O Lord, we praise thee | Naumann. |
| 136 | The Lord's prayer | Mozart. |
| | O praise the Lord | Denman. |
| 140 | I will love thee, O Lord | Weldon. |
| | | Hummel. |

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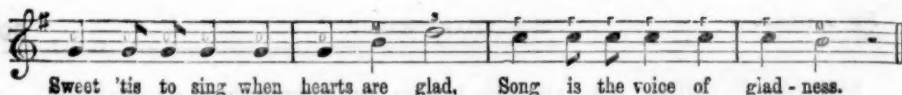
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